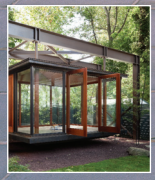
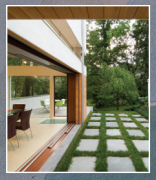
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Photo Julia Heine/McInturff Architects

The Allée House, by McInturff Architects.

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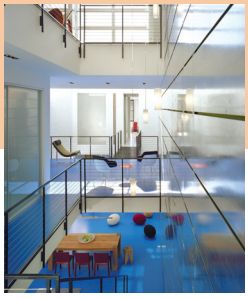
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AWARD-WINNING HOMES


David Hamilton

As I type these words, a jury is in a room behind me deciding which of more than 100 residential projects submitted by DC-area architects will be selected for recognition in our annual residential design competition, which AIA | DC co-sponsors with *Washingtonian* magazine. Local architects are on pins and needles, wondering "Will it be me?" You can find out just be turning the page, but right now, it's anybody's guess.

The three jurors for this competition came to Washington from distant locations ready to spend an entire day of otherwise-billable time reviewing the submissions, making their selections, and participating in a jurors' roundtable to explain their choices. It's a lot of work, but as one of our jurors said, "I can't think of many more pleasant ways to spend the day than to look at the work of architects who work so hard to do buildings that in many situations are difficult."

Welcome!

The three jurors for this year's competition were Frank Harmon FAIA, Richard Munday, and Anne Fairfax. Harmon is a well-known modern architect practicing in North Carolina. His beautiful homes are often award winners. Munday is partner at Newman Architects, a New Haven firm that does institutional and multi-family work. Fairfax is a partner with Fairfax and Sammons, a New York City firm specializing in traditional residential architecture.

The breadth of residential design experience represented by the three jurors is no accident—it's important to making sure that the competition is fair to submitting architects, who design residential projects of differing kinds and in differing styles.

At the start of their deliberations, the jurors review all the projects (with the names of the submitting firms concealed) and then typically narrow the field to a group worthy of further discussion. Surprises can occur—it's not uncommon for a juror who specializes in modern design to argue in favor of a traditional home, and vice versa.

"We were a very diverse jury, and we didn't know each other," Fairfax said. "As the day went on, we became more emboldened in those projects we were fighting for. At one point we were trading houses—'well, you can have that, if I can this.'"

After a long day of work, the jurors call me in to the room to tell me which projects they have selected. The winners are covered in the following pages of this issue by regular contributors Steven Dickens, Denise Liebowitz, Martin Moeller, Ron O'Rourke, and Janet Rankin. In addition, Bethesda-based architect Mark McInturff gives us an inside look at the architect-client relationship, and Abby Davis shows you some cool new stores in the DetailsDC section.

We hope you enjoy this issue and look forward to hearing your comments on the jury's selections. Don't hesitate to email at mfitch@aiadc.com.

Mary Fitch, AICP, Hon. AIA
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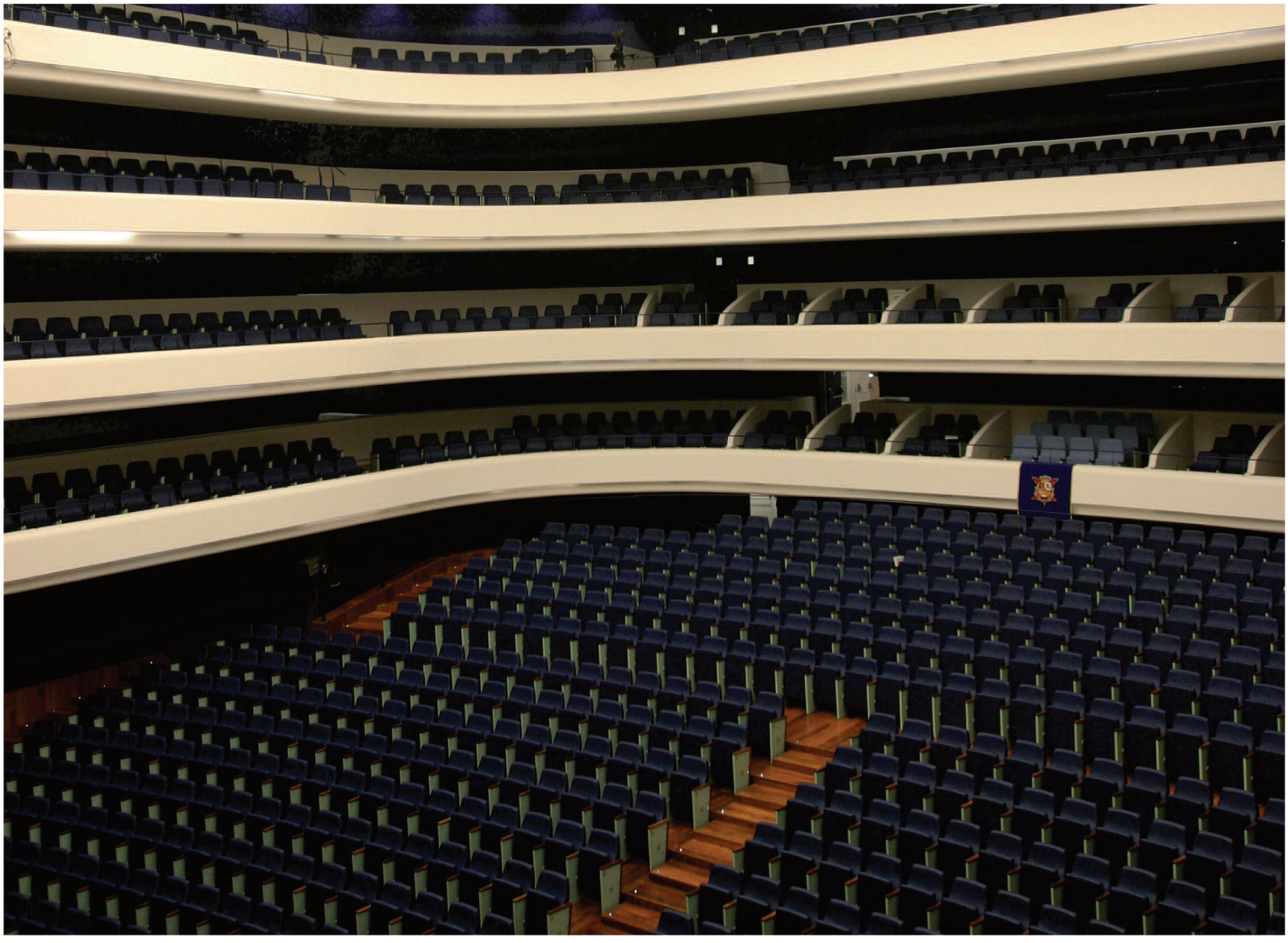
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G. Martin Moeller, Jr., Assoc. AIA ("Allegro Brings Energetic Tempo to Columbia Heights," "A Tree Grows in Shaw," and "Citta 50 Furthers the Transformation of Logan Circle") is senior vice president and curator at the **National Building Museum**. He is the editor of *ARCHITECTUREDC*.

Ronald O'Rourke ("A Winning Habit") is a regular contributor to *ARCHITECTUREDC*.

Janet Rankin ("Urban Tree House" and "Ethereal Geometry") is a director with **Lehman Smith McLeish**.









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The Museum Stool, by Tom Shiner, AIA.

• The Museum Stool
• Fabbian Tiles
• AM Wine Shoppe

by Abby Davis

The Museum Stool

Architect Tom Shiner, AIA, has recently opened his **Museum and Library Furniture (M&LF)** showroom at 21 Dupont Circle in the former Euram Building. The store has about 15 pieces on display, including the award-winning Museum Stool, which you may have seen at the American History Museum, along with the Monticello and Mark Twain benches. A new addition to the collection, the Art Box, a chair with a storage unit built into the seat for art supply storage, is also available. Come by the showroom at 21 Dupont Circle NW, Suite 100, or check out the products online at **www.themuseumstool.com**; tel: 202.537.0098.



AM Wine Shoppe.

AM Wine Shoppe

Designed by local husband-and-wife design team Beltran and Jervais, **AM Wine** embraces its Adams-Morgan location. The space, which was previously used as a storage area for a furniture company, is barely recognizable now. The original flooring remains, but the furniture has been replaced by a rustic showcase for over 50 varieties of wines, skewing toward a focus on Italian. Wines sit on wooden shelves lining the walls, and are uncluttered by labels—instead, all staff members are fully versed on every bottle. Tell them what you like, and they can assist you on finding just the right bottle. A long wooden table, ideal for socializing, runs down the length of the shop. At the far end of the shop, customers can also purchase made-to-order sandwiches with an Italian-inspired flair. Stop by and check out the shop at 2122 18th Street, NW. Open Monday through Thursday, 11 am to 9 pm; Friday, 11 am to 10 pm; Saturday, 10 am to 10 pm; and Sunday, 10 am to 6 pm. Tel: 202.506.2248; or online: **www.amwineshoppe.com**.



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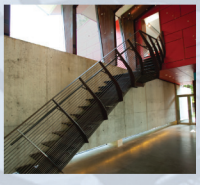












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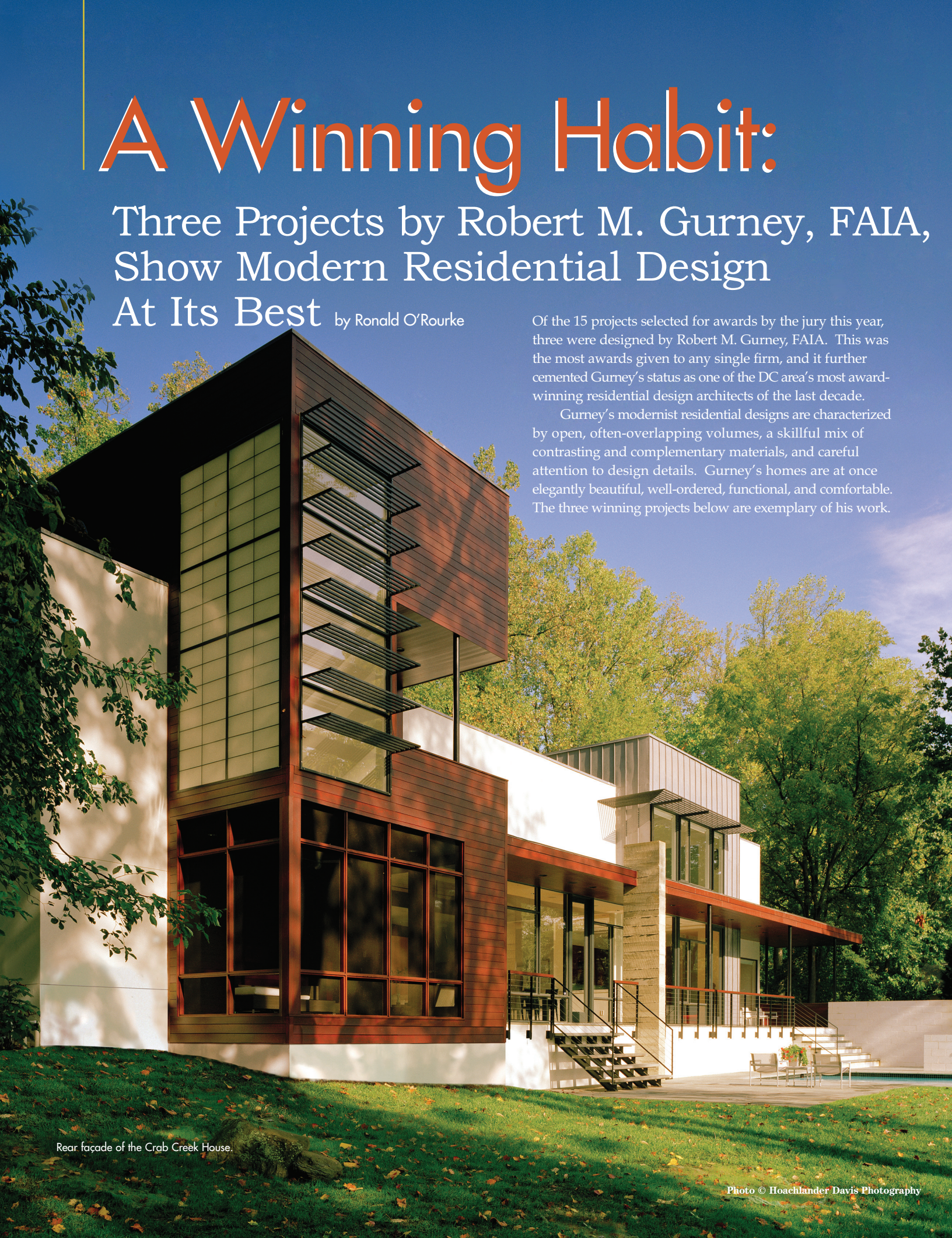
A Winning Habit:

Three Projects by Robert M. Gurney, FAIA, Show Modern Residential Design At Its Best

by Ronald O'Rourke

Of the 15 projects selected for awards by the jury this year, three were designed by Robert M. Gurney, FAIA. This was the most awards given to any single firm, and it further cemented Gurney's status as one of the DC area's most award-winning residential design architects of the last decade.

Gurney's modernist residential designs are characterized by open, often-overlapping volumes, a skillful mix of contrasting and complementary materials, and careful attention to design details. Gurney's homes are at once elegantly beautiful, well-ordered, functional, and comfortable. The three winning projects below are exemplary of his work.



Rear façade of the Crab Creek House.

Photo © Hoachlander Davis Photography



Front façade of the Crab Creek House. **Photo © Hoachlander Davis Photography**

Project: Crab Creek House
Annapolis, Maryland

Architects: **Robert M. Gurney, FAIA, Architect**
(Project Architect: Brian Tuskey, Assoc. AIA)
Contractor: **Owner**
Engineers: **D. Anthony Beale LLC**

Crab Creek House

Crab Creek House is located in Annapolis, Maryland, near a creek that feeds into the Chesapeake Bay. The three-bedroom home is built on the foundations of a 1960s-era post-and-beam house. Local environmental regulations prohibited enlarging the pre-existing footprint or adding significant square footage.

"The house is organized around a linear bar, clad in white stucco," Gurney says. "From this central spine, additional spaces are articulated as independent volumes, projecting vertically and clad in either wood or metal siding."

The house's spaces are oriented around a swimming pool and views toward Crab Creek. The interaction between the inside and outside is heightened by a continuous wall of glass and a covered porch.

Exterior materials include fieldstone, blue stone, board-formed concrete, and ground-face block. Interior materials include white oak flooring and millwork, black slate, white marble, rusted steel, and translucent glass.

On the outside, the design is a dynamically balanced, somewhat Mondrian-esque collage of shapes, colors, and surface textures that keeps the eye moving and breaks up the apparent mass of the house. Primary interior spaces have high ceilings and are filled with direct and filtered natural light.

"In concept and details," the jury said, the house is "a remarkable tour de force. The treatment of [interior walls] is fascinating, and reminiscent of moves that [the overall design makes] in plan and section." The house, they said, was "carried out with [an] attention to materials and craft which is quite remarkable."

"It's really a soaringly beautiful project," the jurors concluded. "There's a lot to love about this house."

Town House

The Town House project completely renovated a long and narrow (100 feet long and 18 feet wide) commercial building on the 400 block of H Street, NW, in DC's Chinatown district, that was originally built more than a century ago. As renovated, the project includes a new commercial space on the first floor (now a coffee shop), and a three-bedroom residence on the upper two floors, along with a roof deck to provide some private outdoor space in a tightly defined urban location. [The project was previously profiled in the Winter 2008 issue of *ARCHITECTUREDC*.]



Stairwell of the Town House, with the atrium beyond. **Photo © Hoachlander Davis Photography**

The new residence celebrates the building's long footprint through a series of open, light-filled spaces that flow into one another both horizontally and vertically. The spaces employ a sleek palette of materials and surface treatments, including white-painted brick walls, blue epoxy floors, and a three-story galvanized steel wall. Bridges and loft areas help to animate the spaces and tie them together vertically.

The result, when viewed from certain angles, has a shimmering, jewel-like quality. It is among the most futuristic of Gurney's designs, but it retains the functionality and comfort for which his work is known.

"Floors are carved out to bring light into the space," the jurors said. "It's so good to see color in buildings," they added. "[We were] really impressed by the use of color."

The jurors contrasted the project to others that they didn't select: "One of things we saw today [in the competition submissions] was plans [that] are very well thought out [and] materials [that are] well chosen. The larger decisions are thought out. But small things, like the lighting, sometimes take away from the design. Here, it is fully integrated." The end product, they said, is a residence that is "very challenging and exciting."

Project: Town House
Washington, DC

Architects: **Robert M. Gurney, FAIA, Architect**
(Project Architect: John Riordan)
Contractor: **Prill Construction**
Engineers: **D. Anthony Beale LLC**

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Lujan House

This project, a second home for the clients, is located in Ocean View, Delaware, on a lot that is the second one in from Indian River Bay, just south of Rehoboth Bay. It is expected that the adjacent waterfront lot will eventually be developed.

From the outside, the home is a study in highly ordered, overlapping rectangular forms. "The house was conceived as two simple, flat-roofed volumes, varying in height, intersecting and overlapping a one-story circulation space that connects the two volumes," Gurney says. The volume that contains the public living spaces features 16-foot ceilings and continuous clerestory windows that bring in ample light and permit views to the treetops while taking attention away from house's close proximity to its neighbors.

The one-story height of the circulation space, Gurney says, "is intended to reflect the scale of neighboring structures while the narrow two-story volumes are oriented perpendicular to the street, reducing their apparent scale."

"In an effort to integrate living spaces with the outdoors while maintaining privacy from [the street] and neighboring houses, the scheme is organized around a centrally located garden," Gurney adds. The one-story circulation space that connects the two primary volumes is clad in glass, providing views onto the garden.

The house "was designed to achieve a balance between recognition of the picturesque [local] landscape and a more intimate, secluded garden environment," Gurney says. "Expansive openings to the private garden combined with smaller, selectively oriented openings toward the greater landscape allow for a sense of privacy while maintaining a sensibility of direct connection to the rhythms of nature." The design



Exterior of the Lujan House.

Photo © Hoachlander Davis Photography

includes a 20-foot glass wall that slides into a pocket, opening the house directly into the garden.

"The exterior material palette is quiet and subdued," Gurney notes. "The east volume is constructed with cement board, the west volume with corrugated siding, and the one-story connecting space with ground-faced block." The materials, he says, were selected for durability, ease of installation, and initial cost.

"This house is designed in strong counterpoint to many of the houses built in the last era of abundant resources, expensive materials, and limitless floor area," Gurney adds. "The house isn't large—it comprises three bedrooms and 2,400 square feet. The house is constructed with modest materials that include concrete floors throughout the first floor, oak flooring on the second floor, and plastic laminate and oak millwork."

The jury praised the project's simplicity, stating that it includes "just a few elements that we thought engaged its setting in a very powerful way—within a very simple group of elements, a great deal of variety [is achieved] in the relationship between the interior and exterior." The project, they concluded, is "very impressive—very controlled. The building is so beautiful in plan."

Project: Lujan House
Ocean View, Delaware

Architects: **Robert M. Gurney, FAIA, Architect**
(Project Architect: Claire L. Andreas)
Contractor: **Gude and Conard, Inc.**
Engineers: **D. Anthony Beale LLC**
Interior Designer: **Therese Baron Gurney, ASID; Baron Gurney Interiors**
Landscape Designer: **Chris Valenti; JB Landscaping**



Living and dining areas of the Lujan House. **Photo © Hoachlander Davis Photography**



Exterior of the Lujan House. **Photo © Hoachlander Davis Photography**



An Architectural Gadget:

Hard-Working Core Makes the Most of a DC Basement

by Steven K. Dickens, AIA, LEED AP

The Jenifer Street basement project, by E/L Studio, beautifully demonstrates the benefits of giving serious architectural thought to that lowliest of projects: the residential basement renovation. The primary design move was to arrange everything around a central organizing element that neatly contains custom storage cabinets, a desk, and other functions. The architects refer to this element as the "Swiss Army Knife"—an apt metaphor, since it provides a sense of the element's complexity, multi-functionality, and stylishness.

Pre-renovation, the basement was fairly typical for a 1920's house: low-ceilinged, dark, damp, and chilly, used for laundry and storage. A line of structural brick piers ran down the middle of the semi-finished space, and there was the usual array of wires, pipes, and ducts. In the renovation, the floor was lowered, and proper drainage was installed under the new concrete slab. The brick piers were replaced by much smaller steel columns, now concealed within the "Swiss Army Knife." Mechanical, electrical, and plumbing elements were painstakingly surveyed and relocated—either concealed within the "Swiss Army Knife," or exposed in carefully chosen locations.

Walls were given a "liner" of weatherproofing and insulation with a beadboard finish. This new wall system

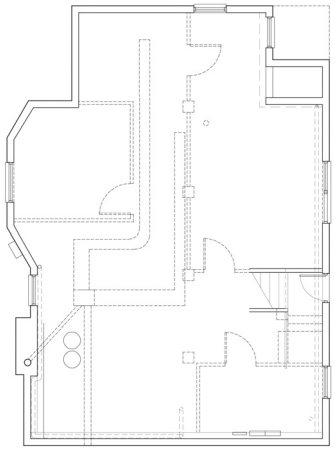
Project: Jenifer Street Residence
Washington, DC

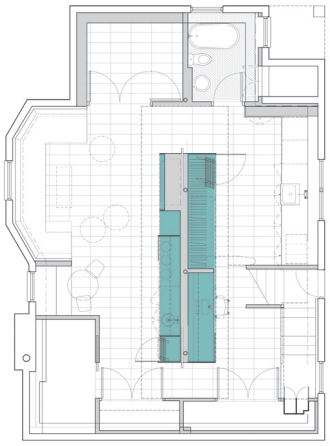
Architects: **E/L Studio**
Contractor: **Acadia Contractors**



Renovated basement of the Jenifer Street Residence, with the "Swiss Army Knife"—shown with sliding doors open—visible at left.

Photo by Pepper Watkins





Before and after plans of the Jenifer Street basement.

Courtesy of E/L Studio



Detail view of the staircase with integral storage.

Photo by Pepper Watkins



Living area.

Photo by Pepper Watkins

ends just above grade level on the exterior, allowing for a stripe of exposed fieldstone below the ceiling. The areas under the stair and within the "Swiss Army Knife" house an impressive array of uses: home office; children's craft/homework area; laundry (with built-in ironing board and out-of-season clothes-hanging area); storage drawers, cubbies, shelves, and cabinets; a fireplace; and a wet bar.

The finishes—including the beadboard and fieldstone on the walls, cork floors, wood joists, wood treads and risers at the stair, hexagonal tiles at the fireplace, and a granite countertop at the laundry—relate easily to the "farmhouse" style of the house and lend a sense of warmth and coziness to the space. Yet thanks to the detailing, the effect is unerringly modern.

The owners are pleased with their new basement, report the architects—a "Phase 2" of renovations on the first floor, including a new kitchen, is currently under way, with expectations of more work to come.

"Most architects wouldn't touch this project," commented the jury. "It was a very clever idea, to make the staircase into a piece of furniture. This brought the whole thing to life and made the basement worth living in."

Master bedroom of the Tree House.

Photo © Maxwell MacKenzie



Photo © Maxwell MacKenzie



Photo © Maxwell MacKenzie

Inset top: View from the kitchen to the dining room.
Inset bottom: Back yard, with the dining room to the left and garage in the background at right.

Urban Tree House:

Addition Blurs the Line Between Inside and Out

by Janet B. Rankin

Project: Tree House
Washington, DC

Architects: **Meditch Murphey Architects**
(Team Members: John Dennis Murphey, AIA; Brian Berger, AIA)
Contractor: **DeMarne and Day**
Engineers: **Linton Engineering, LLC**
Lighting Designers: **MCLA, Inc.**
HVAC Design: **Charles Kern**
Landscape Architects: **Jordan Honeyman Landscape Architecture**

From within this house, one could almost imagine being in rural Virginia or Maryland, instead of on a deep and narrow Washington lot, with neighbors closely situated on each side. For the owners, the addition to their existing Colonial house recalls a remote African location, where the idea of this Tree House was conceived.

The experience of the lovely back garden was a decision-driver for the design. At the front door, only a backlit onyx sidelight hints of the parade of spaces within. A six-foot-wide hallway, originating at the door, progresses through new and renovated spaces, opening directly to the garden beyond. The narrow, 12-foot-wide addition, containing dining and kitchen areas on the lower level and a master bedroom suite above, flanks this spine.

In the addition, the second floor level is raised two feet above the existing, creating an almost 12-foot ceiling height on the ground floor; it is this move that allows the distinctive character of the Tree House to emerge. A continuous band of windows wraps the volume, separating top from bottom, causing the sitting area above to appear to float among the trees. In the evening, lights wash the interior ceiling plane, which glows through the opening. From within, the view through the clerestory is of the changing sky. A surprise is the existing garage—with the addition of a back-lit, translucent Kalwall panel, the entire structure acts as a lantern, lighting the exterior spaces for entertaining.

The merging of indoors and outdoors is apparent from every vantage point in the addition, but nowhere is it as compelling as in the dining room, where telescoping doors open the space fully to the landscape beyond. The jury stated that the way the "simple form articulated the relationship between interior and exterior… results in a very beautiful quality of light."

The Tree House was profiled in the Spring 2009 issue of *ARCHITECTUREDC*.

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Oak Allée:

New House Responds to Landscape in an Unexpected Way

by Denise Liebowitz

Porch of the Allée House, extending over the driveway.

Photo by Julia Heine/McInturff Architects



Twenty years ago the clients bought a small farm site that included a prefabricated house. They built a barn for their farm equipment, and knowing they would eventually want to construct a new home, planted a long allée of pin oaks leading to nowhere in particular. The trees grew, and it was finally time for the new house.

Rather than directly aligning the building with the rows of trees, architect Mark McInturff, FAIA, sidestepped the axis the way, he says, "a bullfighter sidesteps the bull with the tease of the cape." The house is built just adjacent to the drive with an open-sided, second-story deck straddling it. In the approach along the allée, the main portion of the house is hidden, with only the elevated, see-through deck dramatically visible through the trees.

With the principal living spaces located on the second floor to benefit from the sweeping views of the rural landscape, the interior design is spare and the finishes sleekly contemporary. Jurors found the project a "delightful combination of rural buildings and a modernist piece." One juror likened it to Le Corbusier's 1929 Villa Savoye, a seminal example of the International Style that employs supporting columns and flat roofs in the design. "I felt this was a building that really made sense there." "[The house] engages the landscape; is very powerful and robust," said another. "It is built like a truck and gives a sense of how the thing is made. "





A tractor parked under the porch.

Photo by Julia Heine/McInturff Architects

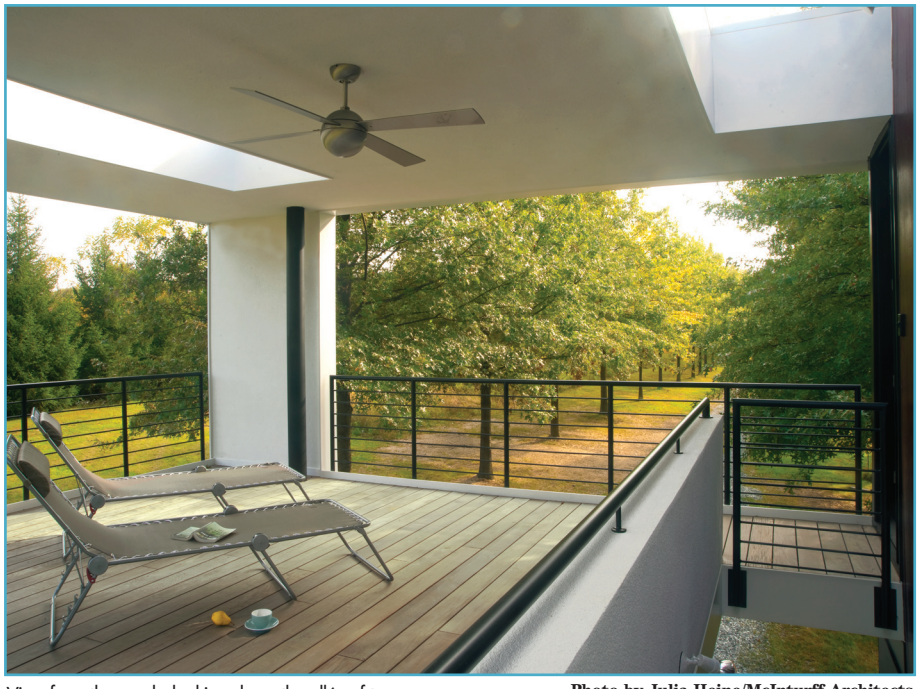


Living/dining area.

Photo by Julia Heine/McInturff Architects

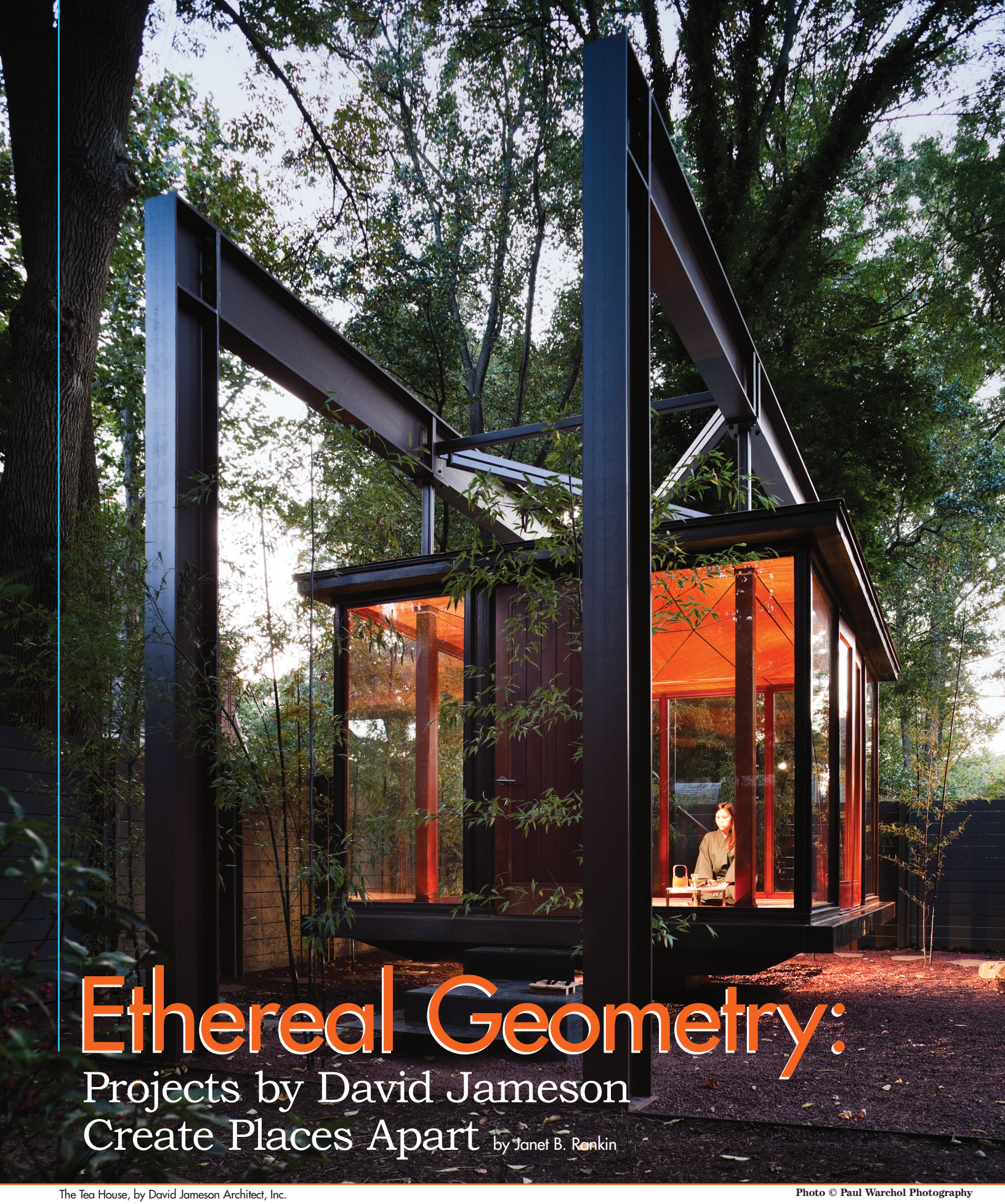
Project: Allee House
Mount Airy, Maryland

Architects: **McInturff Architects**
(Design Principal: Mark McInturff, FAIA; Design Associate: David Mogensen, AIA)
Contractor: **Mueller Homes**



View from the porch, looking down the allée of trees.

Photo by Julia Heine/McInturff Architects



Ethereal Geometry:

Projects by David Jameson Create Places Apart

by Janet B. Rankin

The Tea House, by David Jameson Architect, Inc.

Photo © Paul Warchol Photography



The Tea House. **Photo © Paul Warchol Photography**



Interior of the Tea House. **Photo © Paul Warchol Photography**

Tea House

The lantern-like Tea House plays many roles—at once a chamber for taking tea, a concert pavilion, a yoga studio, and a meditation space—but foremost, it is a place where one can leave the typical and enter the transcendent, no small feat for a suburban site in Bethesda.

This is the type of project that evokes the fundamental principles of architecture—a structure that eloquently represents its concept in form and execution. David Jameson, the designer, speaks of the pavilion as an "iconic exploration of the notion of suspending time and thought." It thus stands to reason that the enclosed space is suspended from a steel superstructure, tethered to the ground only by a slim conduit feeding electricity to the building.

The notion of ritual begins with the approach; first, the sighting of the glowing lantern in the landscape, then, a procession along a broken flagstone path, through the outdoor room created by the steel superstructure, between strands of bamboo, and up an "origami" stair.

Within the jewel box-like chamber itself, qualities of materiality, proportion, and construction technique reinforce the measured nature of the space. Other than the door handles, everything was manufactured specifically for the project. Mahogany-framed window walls and ceiling panels provide enclosure; end-block Douglas fir flooring contains custom-sized lighting and ventilation registers.

The jury called the Tea House "architecture in its purest form" overlaid with surprises such as its complicated structure. Is it, as they termed it, "excess in pursuit of the ineffable?" Yes—and accomplished very, very well.

Project: Tea House
Bethesda, Maryland

Architects: **David Jameson Architect, Inc.**
(Principal: David Jameson, FAIA)
Contractor: **RKI, Inc.**



Graticule House. **Photo © Nic Lehoux Photography**

Graticule House

***Graticule** ('grad·ə'kyül) **n:** A network of intersecting lines representing the Earth's parallels of latitude and meridians of longitude, or the cross-hair of fine lines in an optical instrument to aid in the measurement of objects.*

Topography and treescapes define the Graticule House's nine-acre site, which borders the estuary of a river in Great Falls, Virginia. Here, the natural setting is wild and dramatic, with areas of flatland giving way to steep drops of 25 to 30 feet.

Deferentially inserted into this context, the white form of the Graticule House cantilevers out over a 45-degree slope. It is conceived as a purely geometrical exercise, creating a clear contrast between the human-made object and nature.

Soaring, double-height living spaces are organized along the "view side" of the house, encouraging the occupants to feel at one with the surrounding woodlands. At the core of the main wing of the house is a long, semi-enclosed porch—really more of an outdoor room—that extends the living spaces both visually and functionally.

The façades are composed of an ordered, methodical cadence of solids (walls) and voids (windows or full openings). Although these surfaces are created from a traditional window-wall system, the results are far from traditional. The jury described the disposition of the openings and solids as a "complex interaction between exterior space and interior space, between inside and outside, between the thinness of the walls and tenuousness of the connections between the elements."

Direct and oblique views through the home's public spaces emphasize their transparency. Light maple floors and primarily unadorned white walls reflect light and enhance a sense of openness. Grounding these airy expanses is a dense band of functional spaces, with the kitchen and dining room below and bedrooms above. A 22-foot-tall, 22-foot-long band of riff-sawn walnut—which Jameson refers to as an "ode to the woodland"—frames the kitchen and provides a visual anchor for the interior. An open stair also falls within this zone.

Details are seamless, and in the jury's words, "almost nothing, they are so exquisitely refined."

Project: Graticule House
Great Falls, Virginia

Architects: **David Jameson Architect, Inc.**
(Principal: David Jameson, FAIA)
Contractor: **MT Puskar Construction**



Main entry. **Photo © Nic Lehoux Photography**



Living area. **Photo © Nic Lehoux Photography**



Porch. **Photo © Nic Lehoux Photography**







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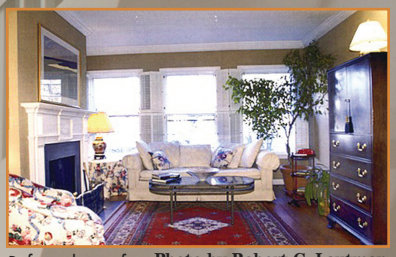
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View from the "Treaty Room" toward the living room.



Before photo of the "Treaty Room."

Photo by Robert C. Lautman



Rear façade.

Photo by Robert C. Lautman

Project: 1355
Washington, DC

Architects: **Jacobsen Architecture, LLC**
(Architect: Hugh Newell Jacobsen, FAIA;
Contributing Designer: Simon Jacobsen)
Contractor: **W.H. Lipscomb Construction**

Old and Improved:

Georgetown House Marries History and Modernity

by Denise Liebowitz

Photo by Robert C. Lautman

This Georgetown building began life as a pair of side-by-side row houses dating to 1863, which designer Simon Jacobsen has joined together to create an expansive, 4,000-square-foot city home, complete with small theater, large gallery space, and new library. Although the front façade of what were two houses appears unified from the street, one house received a third-story addition in the 1980s, making the rear façades dramatically different. Jacobsen removed a portion of the later addition and installed floor-to-ceiling casement windows to provide views of the patio and garden.

On the main level of the house, an expansive gallery area the designer calls the Treaty Room is made more dramatic with its original Civil War-era floorboards painted bright white. A few steps up from the gallery is the living room, which occupies what remains of the 1980s addition and looks out over the rear garden. The space that had previously served as the living room is now a library. The upper floor contains the master bedroom and bath, two children's rooms, and three additional baths.

As in many 19th-century row houses, the dining room and kitchen occupy the below-ground level. In the linear kitchen, the counter extends nearly the full width of the two combined houses. In addition to a dining room, this lower level contains an office and theater.

The jury pronounced the project "light, bright, and airy." Jurors especially appreciated that the renovation retained the structure's original character. They noted that too often in the renovation process historic townhouses are totally gutted and their distinctive interior features replaced with "the floating stairs and the wire handrail." They judged this renovation to be "a little bit different; there was a lighter hand—the authenticity of the townhouse is still there."



On the Waterfront:

Bay-front House Undergoes a Delicate Transformation

by Denise Liebowitz

Front façade of the renovated house at Folly's Cove.

Photo by Robert C. Lautman

The waterfront setting on the Chesapeake Bay was idyllic, but the 1950s Cape Cod-style house was a tired holdover from a previous era. A series of unfortunate additions had rendered the interior a warren of low-ceilinged rooms, and the rambling exterior was simply uninspiring. The clients loved their vistas and sunsets, but wanted a much more open plan with higher ceilings and a second-floor master bedroom with views to the water.

The dramatic makeover by David Jones Architects retains the structure's original footprint and massing but totally reorganizes its plan. He created a large, symmetrical living/dining room along with a new porch looking out to the bay. The architect raised the roof of the central part of the house to provide higher first-floor ceilings and to accommodate a new master suite above. On the exterior, new dormers and a balustrade over the existing porch create a handsome traditional entry while to the rear, double chimneys and the master bedroom's pedimented porch establish a strong focus for the house's long, waterfront façade.

To unify the exterior appearance, the home's brick walls, clapboard siding and wood trim have all been painted white and new shutters and shingle roof add classic Tidewater character. The new pool has been located to the side of the house, allowing for uninterrupted views from the interior to the water.

"Really stunning transformation," said the jury. "[The architect] used the original footprint, but made what was there much, much better and realized the potential of the house and the site."



Front façade of the house before renovation. Courtesy of David Jones Architects



Rear façade of the house before renovation. Courtesy of David Jones Architects

Project: House at Folly's Cove
St. Michael's, Maryland

Architects: **David Jones Architects**
(Principal: David Jones; Project Manager: Kevin Pruiett; Architect: Scott O'Barr; Designer: Wouter Boer)
Contractor: **Accent General Contracting**
Structural Engineers: **Ehlert/Bryan Inc.**
Interior Designer: **Thomas Pheasant Inc.**
Landscape Architects: **Graham Landscape Architecture**







Renovated kitchen.

Photo by Robert C. Lautman



Renovated rear facade with new pool pavilion at right.

Photo by Robert C. Lautman



View of the addition at the rear of the house.

Photo © Alan Karchmer 2008

A Complex Fabric:

Expanded House Weaves Together Early Modern Forms

by Steven K. Dickens, AIA, LEED AP

This project involved the renovation of an existing house and a large addition. The existing house, when it was new in the 1930s, was an unusual synthesis of forms, architectural vocabulary, and planning. The basic form was that of a common, center-hall residence, but instead of the standard "Colonial," "Tudor," or similar picturesque styling, this house employed the severe, white, proto-modernist exterior vocabulary sometimes known as "Greco Deco." The interior planning was much more disciplined than that of the average house, employing squares and "Golden Section" rectangles in symmetrical, rigorously axial arrangements.

The addition draws heavily and obviously from the original, with steel windows, bands of geometric ornamentation, and metal roofs that vanish behind white-painted brick walls. In plan, the geometric rigor of the original extends into the new areas. But the addition injects yet another unusual synthesis of forms via the introduction of cast concrete blocks with geometric patterns, similar to those used in Frank Lloyd Wright's "textile block" houses of the 1920s.

The main living space in the addition encloses what was previously a courtyard, which, at 40 feet square, matched the footprint of the main block of the original house. The space is articulated to maintain the memory and character of the outdoor courtyard via the use of the textile block columns, second-floor galleries, and skylights. Every major room within the house—as well as the rear patio and lawn—opens directly off this central space.

Although, as the architects noted in their competition entry, some of the character of the textile blocks exists in the ornamentation of the original house, the use of this very particularized design vocabulary is, perhaps, not obvious. The jurors admitted that this "welding together of two ideas" was controversial, but added that they appreciated the boldness of the plan and decorative program because "not everyone would tackle such a thing and take it so far."



New living/dining/reception space.

Photo © Alan Karchmer 2008

Project: 1930s Residence
Washington, DC

Architects: **Muse Architects**
(Principal-in-Charge: Stephen Muse, FAIA; Project Manager: John Thorp, AIA; Team Members: Marc Langhammer, Eric Hurtt)
Contractor: **Horizon Builders Inc.**
Interior Designer: **Lisa Vandenburgh Ltd.**
Landscape Architects: **Lila Fendrick, Landscape Architects**
Lighting Designers: **George Sexton Associates**
Structural Engineers: **Ehlert/Bryan, Inc.**
Civil Engineers: **Maddox Engineers**
Geotechnical Engineers: **The Eddy Group**
Mechanical Engineers: **EBL Engineers, Inc.**
Acoustical Engineers: **Polysonics Corp.**

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The Allegro, by Eric Colbert & Associates.

Photo © Boris Feldblyum Photography



Close-up of the main façade of the Allegro.

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Lobby of the Allegro.

Designing Community:

Award-Winning Multi-Family Projects





Allegro Brings Energetic Tempo to Columbia Heights

by G. Martin Moeller, Jr., Assoc. AIA

During the recent real estate boom, the Columbia Heights neighborhood saw a significant amount of new construction, but few of the resulting buildings have façades as distinctive and arresting as that of the Allegro, a 297-unit apartment building on 14th Street, NW, by Eric Colbert & Associates.

Recognizing that such a large project ran the risk of overwhelming the existing architectural context, which consists mostly of brick row houses on the side streets and four-to-six-story, mixed-use buildings along 14th Street, the architects took great pains to diminish the apparent scale of the new complex. Projecting bay windows and balconies create vertical emphasis on the façade, breaking the long horizontal stretch of the building into row house-like modules. Cantilevered, horizontal shading devices and vertical fins add further depth to the façade, while air intakes and vents are concealed behind continuous vertical louvers, which become an integral part of the composition. Surprisingly, the intricacy and depth of the main façade continue onto the sides, which face alleys and therefore normally would be expected to receive only bare-bones treatment.

The project is organized around two courtyards, one of them quite large, both of them carefully planned and landscaped. As on the exterior, the courtyard façades are lively compositions with abundant balconies. Upper-level units have access to private roof decks, offering still more opportunities for outdoor living.

The Allegro is further distinguished by the thoughtful integration of the exterior design and the layout of the individual apartments. For example, in each projecting bay, one side has floor-to-ceiling glass while the other has only high-level windows to enhance privacy. The apartments are also laid out so that the bays correspond to the locations of living and dining areas—a logical arrangement, but one that may not be taken for granted in projects of this scale and complexity. The units strike a balance between the repetition required for economies of scale and the distinctiveness desired by tenants. Colbert's firm also designed the interior common spaces, which recall the exterior façades in their colors, materials, and compositions of offset planes.

The jury admired the way in which the Allegro reflects "the scale and texture of the street," while achieving a unique character through its three-dimensional façades and its inventive use of materials.

Project: The Allegro
Washington, DC

Architects: **Eric Colbert & Associates, PC**
Contractor: **Marriottsville Construction (Harkins Builders)**
Structural Engineers: **Ehlert/Bryan, Inc.**
Mechanical/Electrical Engineers: **Summit Engineers, Inc.**



Davis Place,
by Cunningham | Quill Architects.

Photo © Hoachlander Davis Photography

Davis Place Offers Model for High-Quality Affordable Housing

by Steven K. Dickens, AIA, LEED AP

In an expensive real estate market like that of the Washington metropolitan area, new housing will not be affordable for moderate- and low-income households without subsidies. Arlington County, recognizing that affordable housing is an important, long-term public investment, provides relatively generous subsidies, sufficient to assure that the resultant housing stock will be of high quality. Although this eases the shoestring-budget problems that plague so much affordable housing, it also creates a lengthy approvals process that, quite properly, demands high return on the county's investment.

Meeting these expectations beautifully is Cunningham-Quill's Davis Place project, a small new condominium building that provides 10 units of ownership housing for moderate-income households. The generously sized, two- and three-bedroom units have been arranged into four distinct blocks, which are both united and divided by circulation zones. This planning strategy is what architects call a *parti:* a basic design move that sets a direction for all aspects of the design. This particular *parti*—like all really good ones—elegantly and simultaneously resolves multiple potential problems.



View of Davis Place from the street.

Photo © Paul Burk Photography

The site, in Arlington's historically African-American Nuack neighborhood, sits amid a mix of garden apartment complexes, small individual apartment buildings, and modest single-family houses, mostly dating from the 1930s through 1960s. The architects' *parti*, by dividing the mass into relatively small pieces, reduces the apparent scale of the complex, so that the resultant building relates better to the nearby houses. Noise is always a concern in multifamily design: this parti eliminates other-side-of-the-wall neighbors. Moreover, the *parti* provides each unit with four exposures, allowing for cross ventilation.

The *parti* extends to the unit layouts. "Public" areas of the units (living/dining rooms, kitchens, and porches or balconies) are located adjacent to the "public" parts of the complex—the stairs, corridors, and walkways—while the private areas (bedrooms and bathrooms) face the sides. This provides needed privacy and quiet for the bedrooms, while fostering neighborly interaction among the condominium's residents, encouraging the creation of a meaningful sense of community.

The exteriors feature a play of symmetries and asymmetries that reinforce the *parti* while providing a great deal of architectural personality. The two colors (barn red and cream), two exterior cladding types (lap siding and panels, both of highly durable cement board), and window types (grouped versus single windows) are arranged to maximize variety within a limited vocabulary. The overall effect achieves the often elusive goals of most subsidized housing design: it is clearly contemporary and fresh, polite to its neighbors, and appears sturdy and substantial without being lavish.



Second/third floor plans of Davis Place.

Courtesy of Cunningham | Quill Architects

Project: Davis Place
Arlington, Virginia

Architects: **Cunningham | Quill Architects**
(Team Members: Scott Matties, AIA, LEED AP; Jim Malone; Melissa Brandrup, AIA, LEED AP; Tatiana Escobar, LEED AP)
Contractor: **Abramson Properties**
Structural Engineers: **Ehlert/Bryan, Inc.**
Landscape Architects: **Bowman Consulting**
Mechanical/Electrical/Plumbing Engineers: **Encon Group, Inc.**



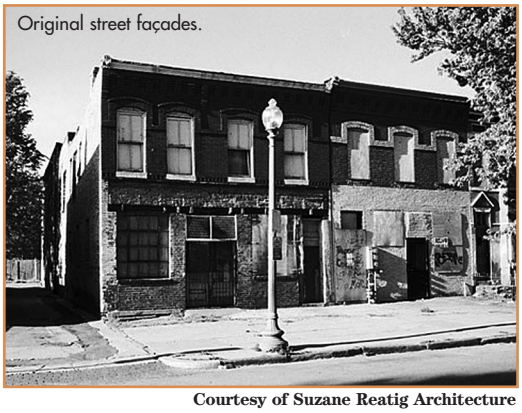




Photo by Robert C. Lautman



Photo by Robert C. Lautman



Courtesy of Suzane Reatig Architecture



Living area of one of the duplex units. Photo by Robert C. Lautman

A Tree Grows in Shaw

by G. Martin Moeller, Jr., Assoc. AIA

On their first visit to the site of this project, a team from Suzane Reatig Architecture discovered two row houses in ruins. In one of them, a part of the roof had caved in, exposing the interior to the elements. Beneath this unintentional oculus, a tree was growing.

The hopeful image of that tree, growing against the odds amid a pile of debris, inspired the design of the "Tree Huggers" complex, which consists of four apartments organized around a courtyard punctuated by a single tree. The site, on the 400 block of N Street, NW, is at the edge of a historic district, across the street from a public housing development. The existing buildings on the site were so dilapidated that only a portion of one façade could be saved—the rest of the project is entirely newly built.

The western half of the Tree Huggers complex, behind the partially restored façade, consists of two flats, one over the other. Each has a living/dining/kitchen area at the front, facing the street, with two bedrooms and a bathroom at the rear, facing an alley. The two wings are linked by a narrow corridor with floor-to-ceiling glass overlooking the courtyard. The other half of the complex, behind the new, glass façade, consists of two discrete, two-story units, separated by the courtyard, each with living spaces on the lower floor and bedrooms above.

The jurors admired the "ingenious plan" of the project, which incorporates an unusual element for this kind of neighborhood—a courtyard—while its street façade maintains the rhythm of the row houses that line the block.

Project: Tree Huggers
Washington, DC

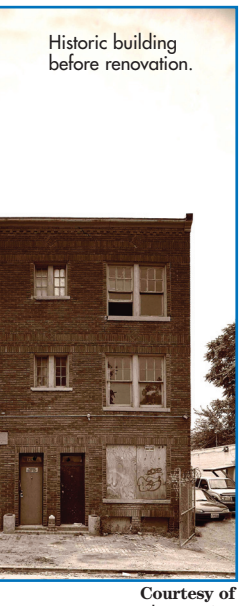
Architects: **Suzane Reatig Architecture**
(Design Team: Suzane Reatig, FAIA, LEED AP; Wing Wong; Timo Lorenzen Schmidt)
Contractor: **Triad Construction Services, Inc.**
Structural Engineers: **Advance Structural Concepts, Inc.**
Mechanical/Electrical/Plumbing Engineers: **IT & Associates**

Aerial view of Citta 50, with the existing building at lower left.

Photo © Maxwell MacKenzie







Historic building before renovation.

Courtesy of Bonstra | Haresign Architects

Citta 50 Furthers the Transformation of Logan Circle

by G. Martin Moeller, Jr., Assoc. AIA

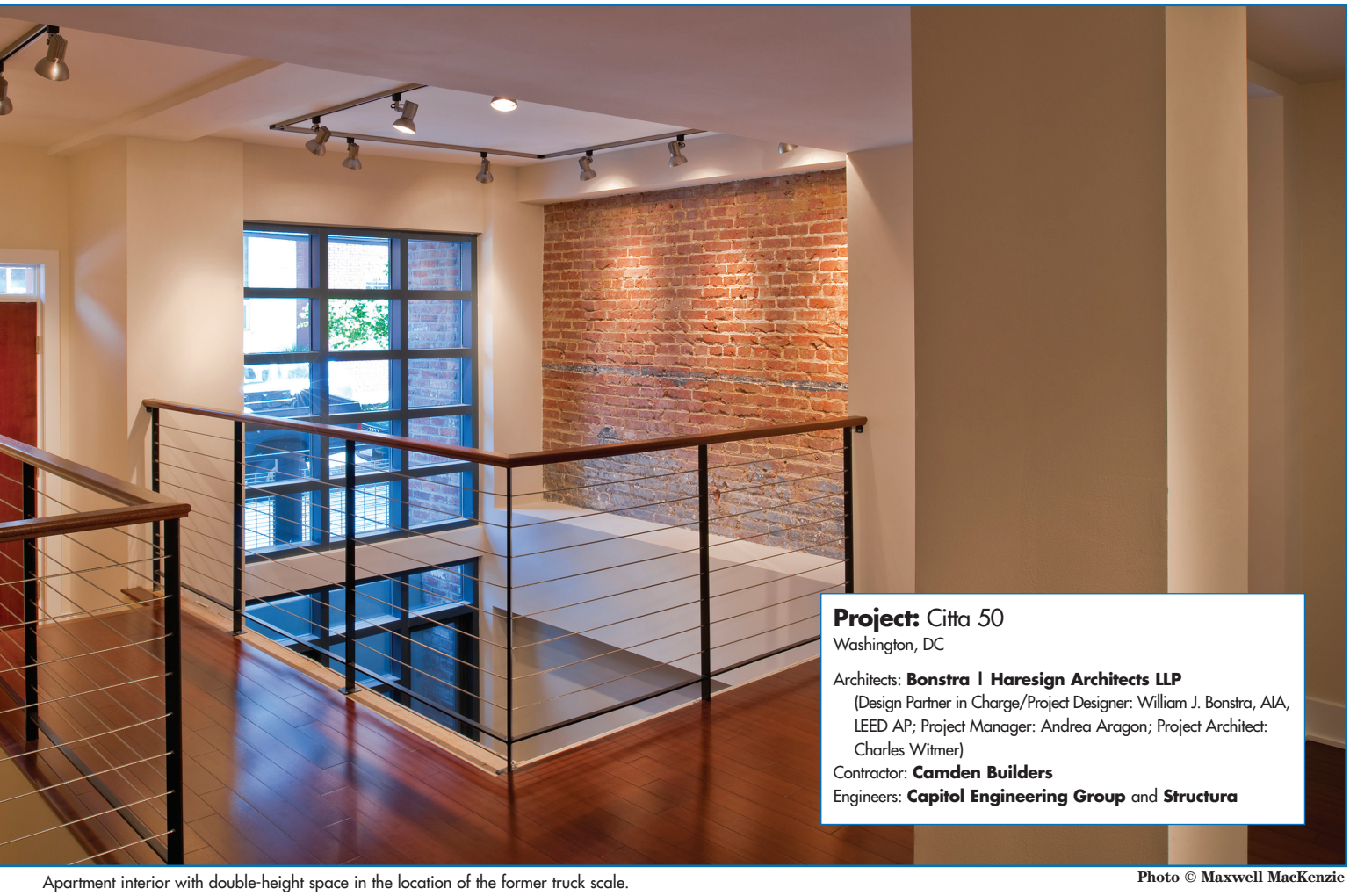
The 1400 block of Church Street, NW, is a veritable catalogue of recent condominium apartment buildings, several of which have won design awards from the Washington Chapter/AIA. The latest project to be so recognized is Citta 50 (*città*—pronounced *chee-TAH*—is the Italian word for "city," and the "50" refers to the building's address at 1450 Church). The name may be partly Italian, but the project is quintessentially Washingtonian in its incorporation of an existing, historic structure, combined with new elements that reinterpret the architectural vocabulary of the original building in a clearly contemporary fashion.

The existing building was built in the 1920s as a coal distribution facility, and was designed by John Lankford, Washington's first African American registered architect. As was typical for light industrial structures of that era, the Lankford building was simple, with very little ornamentation, yet had a certain dignity owing to its proportions and materials. By the time that Citta 50 was conceived, however, the historic structure had been abandoned for four decades and was in very poor condition.

In designing the new project, Bonstra | Haresign Architects restored the façade of the Lankford building and rebuilt much of its structure, while creating a full basement level beneath it. Windows and doors were replaced with replicas of the original versions. The area once occupied by a coal truck scale was "memorialized" as a double-height space in one of the new apartments.

The massing of the new structure facing Church Street defers to the historic building in several ways. At ground level, an open-air entry court sits adjacent to the old structure, allowing it to be "read" in three dimensions. Moreover, the part of the new structure above the historic building is set back from the street line and is sheathed in a glass curtain wall, in a deliberate contrast to the masonry and punched windows of the Lankford building.

The other new façades are mostly of brick, though its color contrasts with that of the original building, thus clearly distinguishing new and old. The project is marked by subtle asymmetries, as in the window openings along Church Street, in which inset panels of dark gray bricks run along one side of each opening. Citta 50 culminates in a surprising crown—an oval of translucent blue panels, lit from behind at night, which shield mechanical equipment while abstractly recalling the water towers that once capped many an urban building.



Project: Citta 50
Washington, DC

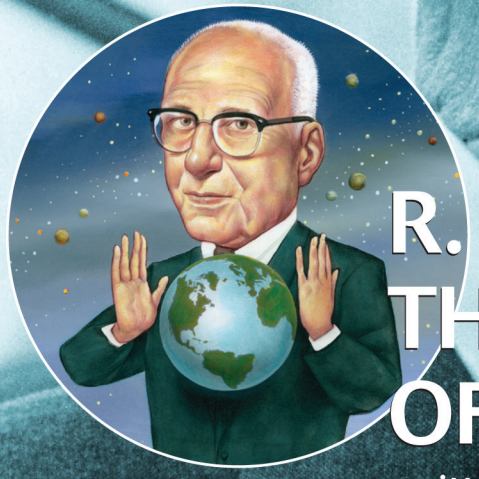
Architects: **Bonstra | Haresign Architects LLP**
(Design Partner in Charge/Project Designer: William J. Bonstra, AIA, LEED AP; Project Manager: Andrea Aragon; Project Architect: Charles Witmer)
Contractor: **Camden Builders**
Engineers: **Capitol Engineering Group** and **Structura**

Apartment interior with double-height space in the location of the former truck scale.

Photo © Maxwell MacKenzie

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– *Chicago Tribune*



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Coming Back for More

by Mark McInturff, FAIA



Photo by Walter Smalling

Weekend house on the Shenandoah for the Knights.

I like designing houses. I need the emotional engagement of a client. I need for them to care about the project, and to be excited about it in ways not limited to schedule and budget, important as those may be. Stone and wood or steel and glass? How many for dinner? Their excitement helps me understand what they care about.

I like the intellectual dialogue involved in making a house. Washington has a well-educated, diverse population. Knowing about the people I work for is fun, and helps me tailor the house in a more particular way to the client. I like reading a client through their things—their art, their books, their possessions. I design with these things in mind, whether simply finding a place for a certain piece, or, more importantly, interpreting what the things tell me about the client. There are ideas in things, and my job is to see them, and translate those ideas into a building.

So what could be better than designing a house for an interesting, emotionally engaged client who has cool stuff? Doing it again. . . and again.

We want all our clients to enjoy their finished project, but we know they don't all enjoy everything they go through to get there. I have practiced for over 30 years, and I have been lucky to have a number of clients who have asked me to work with them again—more work on the same house, on an office or studio, or on a new house somewhere else. The clients who come back have liked the earlier work, but more importantly, they know what they are taking on, they like the process, and they all have faith that the next project will ultimately be successful. That is the perfect way to start.

Faith is critical to making any good building. It allows a client to trust an architect with what is frequently their single largest investment, committing resources to something that for much of the process exists only on paper and may be unlike anything they have ever seen. The clients must also have faith in their own judgment of the design and how it fits them. This faith is earned. It begins and increases as vague sketches become precise renderings or models that result in a collaborative project. When someone comes back a second, third, or fourth time, there is already a reserve of faith, allowing us to begin farther along the path. It is less daunting, and new ground can be covered more easily.

There is also history of common beliefs or ideas, of preferences, whether they be for certain materials or for relationships of spaces. Sometimes there is a history of architectural elements or ideas, as favored aspects of an earlier project reappear in a later one. There is also the history that can only come with knowing someone 20 or 30 years—knowing how their lives have evolved and changed, how their family has grown, who they have become. Here are three such histories.



House in Chevy Chase for the Knights.

Photo by Julia Heine/McInturff Architects

The Knights

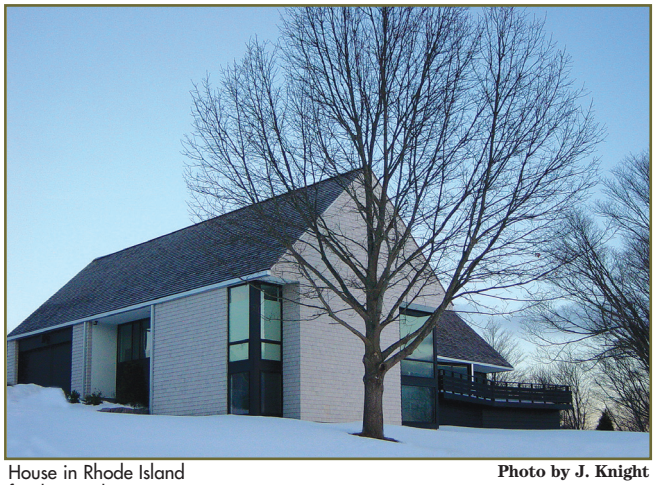
Jonathan and Judith Knight first came to me in 1983 to renovate their Kensington house, and this year we finished the house in Rhode Island to which they have retired. In between, we built a weekend house on the Shenandoah River, and a new house in Chevy Chase. I have known their children through their school years, and have now designed with the grandchildren in mind. I have worked with some of the same furniture and art four times now, and with each successive house there is more art to hang, and no more space than before to hang it in. The experience has always been good.

All four projects might be described as modest in size, but adventurous in aspiration. They share ideas from one to the next, as each project adds to the common frame of reference and vocabulary we share. The diagonal hallway that was the heart of the first renovation reappears in Rhode Island, separating two wings of the house. Time spent at the weekend house inspired the desire for a new in-town house with the same light-filled, open, airy aesthetic and connection to nature.

The Chevy Chase house opens to and overlooks Rock Creek Park. Its form and massing, broken into clearly defined pieces, are very different from the simple gable of the weekend house, but the feeling of light and space are similar, and some materials and forms were repeated, including corrugated metal and timber, and a tree-like column centering the living rooms of both houses.

We interacted well [with Mark]. In addition to paying the bills, we were considered partners with Mark in designing and completing the projects. Mark always encouraged, and, we like to believe, thrived on, the give-and-take of thinking anew about how to satisfy our hopes and expectations.

There were always things to discuss and even argue about. In the most recent project, we spent endless hours wrangling about the size of the outside chimney (eventually left as designed), the material for an outside fence (wood—our preference—prevailed), and the amount of cabinet space in the kitchen (lots of rethinking by the firm to make sure we had at least as much as in Chevy Chase). But we knew from earlier projects that whatever the resolution of an issue, it would be thoroughly vetted and our concerns seriously weighed.—The Knights



House in Rhode Island for the Knights.

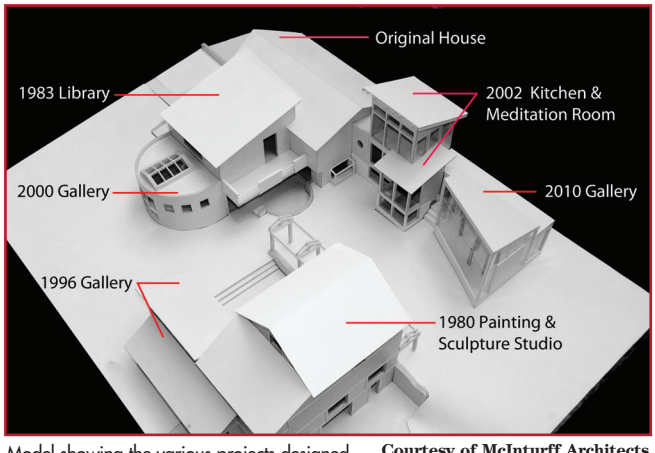
Photo by J. Knight

Rice Studio

I remember when I first worked for sculptor Constance Bergfors and her husband Andrew Rice, because my daughter Marissa was born that year. Marissa is now 29, and we are just completing another project on the grounds of Connie's home and studio.

Working for an artist can range from a butting of heads over artistic control of the project to complete respect for, and detachment from, the arenas of each other's creativity. Connie and I experienced neither extremes, but tend to work in an organic, evolutionary way that leaves room for both of our creative selves. She gives others the freedom that she herself would want in the creation of a project, and joyously awaits the results. Very few clients can envision exactly what their projects will be in the end, and some find this stressful. Connie revels in the surprises that come as construction progresses, in the glimpses and views and relationships and intersections that are both unexpected and wonderful. She likes to see what other creative people will do. A rough stone wall and fireplace? Give the mason very basic parameters and see where he takes it. She loves her projects when they are finished, but she also loves the way they are revealed to her during the process.

Our projects for Connie are simply built. They have a common material palette and all engage the garden. Her passions are light, volume, shape, and color—white on the inside, bright on the outside. So far, we have built a sculpture and painting studio (1980), converted an earlier studio into a library (1983), added a gallery to the studio, (1996), and added a gallery addition to the house (2000). 1n 2002 we extended and renovated the kitchen and, just for fun, added a tower, while reorganizing the ground floor and exterior walkways. Ramps and wide doorways allow Connie to easily move her large sculptures, but could be used for accessibility and one-floor living, if needed in the future. For now, though, a second gallery addition has just been added to the house (2010).



Model showing the various projects designed by McInturff Architects for Connie Rice.

Courtesy of McInturff Architects

We have finally used up every square foot of land that the county zoning rules will allow. Over time, her property has evolved into an interlocking network of buildings and gardens, creating a little village in which Connie and Andy live and work. Along the way we have always had, and cherished, Connie's faith in what we do, and thrived on her delight in what we have all done together.



Connie Rice in her studio. **Photo by Julia Heine/McInturff Architects**



Library for Lane Heard.

I love building; my ancestors were builders. I have always felt that I could be a good architect, even after a failed early attempt. Thirty years ago, when I started to do wood sculpture, I designed a studio addition. The builder checked it out with an architect, who said it lacked proper drainage. I felt that I needed to personally connect with any architect who worked for me, so I met Mark and asked him to design a studio in the back yard.

I have since completed four additions. Mark has always been a good listener and patient with me, especially when explaining why something would not work. He has also helped with my passion for color, which had to be tempered a bit. I now have a lovely garden that I call my piazza, surrounded by all my sculptures and buildings. I love where I live.—Connie Rice

Heard Houses and Office

Lane Heard likes to design. Not with a pencil or computer, but with ideas and questions. We just finished a project that started as bookshelves, grew a bit, and took three years to complete. I knew this would happen because our first house project with him was done in stages and took 12 years (it began as a new front porch). Eventually it came to include renovating an entire house, which was done in two phases separated by several years. In between, we designed the garden and pool, two meticulous tables, and his office and all its furniture, except for the chairs. I don't do chairs.

Lane has intense interest in the process, and an exceptional willingness, and preference, to take whatever time is needed to get it right, to reconsider and challenge and, on occasion, to make a leap of faith. This is someone for whom process is as important as product. We always bring trace with us, because the drawings we leave with after a meeting are not the drawings we arrived with. They may have changed in small details, or in major scope, and it doesn't matter whose ideas generated the changes. At any point, if a better idea comes up, it will be implemented.

When we work with Lane, we know there are few limits on what we can propose, and that we will be allowed, and expected, to design for the highest level of detail and craft; that is our starting point. He is conversant with every detail of every part of the designs. I suspect the finished project holds for him, of all my clients, the fewest surprises. Instead, he loves developing the fully-considered idea and watching it take shape.

By my count, it's six projects over 23 years. If memory serves, one or another project has been in the planning or building for 18 of those 23 years. And, oh, what great fun it has been for a "wanna be" architect like me. The question, of course, is why all this "architecture" with just one architect? Much as I admire Mark's work, his is not the only architect whose work I find consistently interesting and exciting. . . .

For one thing, there is loyalty. As a lawyer myself, one of the interesting aspects of this relationship is having the tables turned and being the client. I don't like it when my clients reward a job



Photo by Julia Heine/McInturff Architects

well done by putting out new work for bid, placing a premium on novelty (or simply the lowest price). I have always been convinced that Mark devoted so much time to our first project together—forever refining the details and making it all right—that, figured on an hourly basis, he earned less than the minimum wage. Loyalty begets trust, I believe, and trust fosters creativity.

One might think that the way architect and client collaborate would change over 20 years and 6 projects. But, looking back, I believe it is not the nature of the interaction that has changed, only the nature of my expectations. I now know that there is nothing about a house as it is that cannot be changed; that the design will evolve in more refined ways even as construction is underway; that deadlines are a false illusion; and that it is all worth it in the end.—Lane Heard



Detail of bookcase with integral television and fireplace for Lane Heard.

Photo by Julia Heine/McInturff Architects





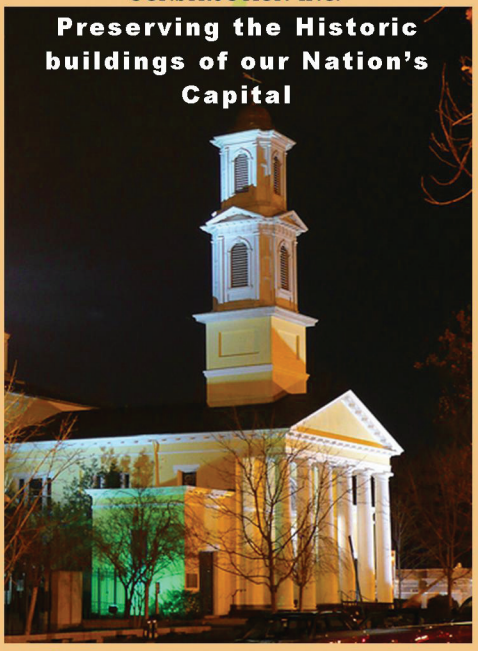
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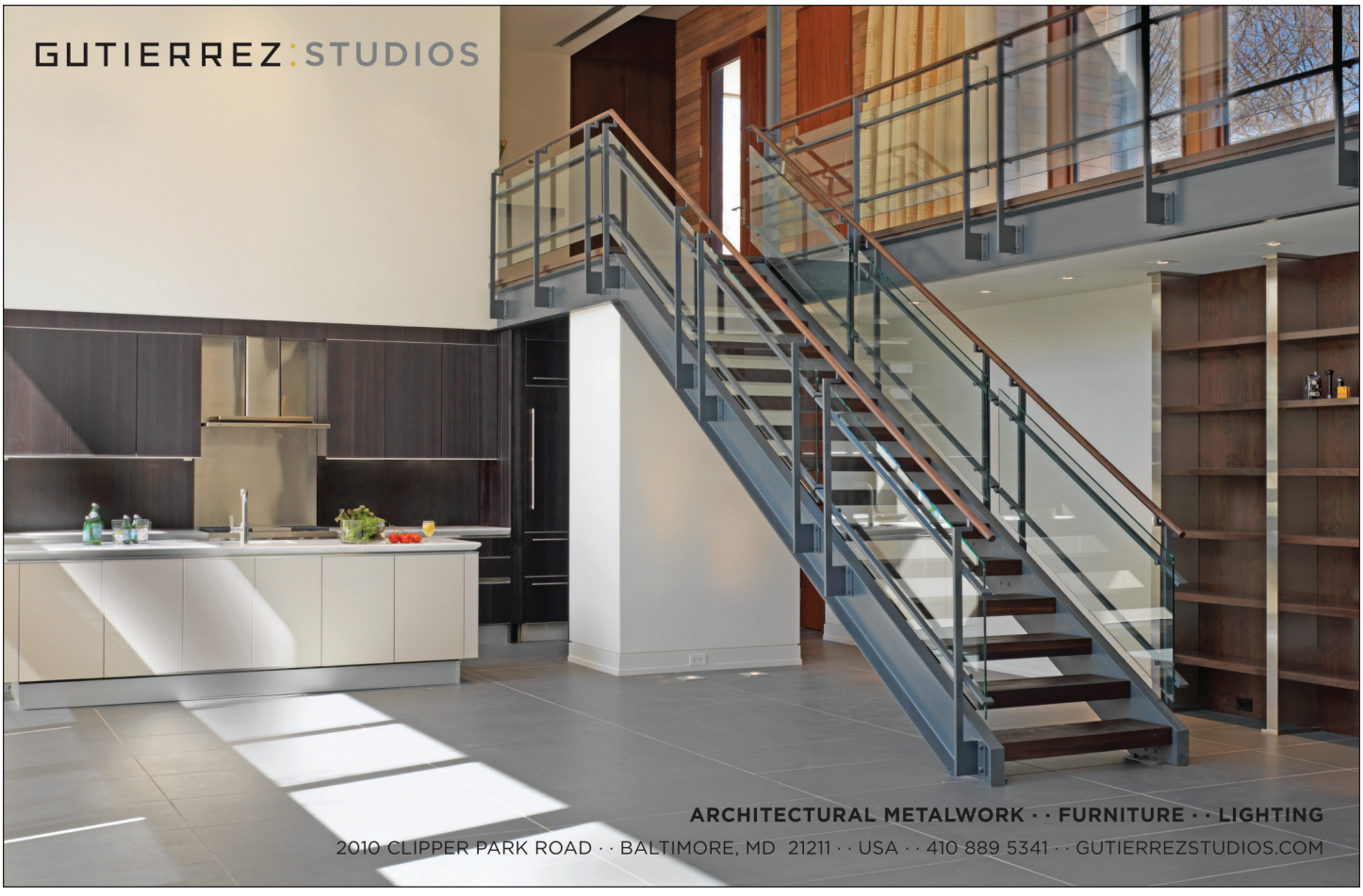
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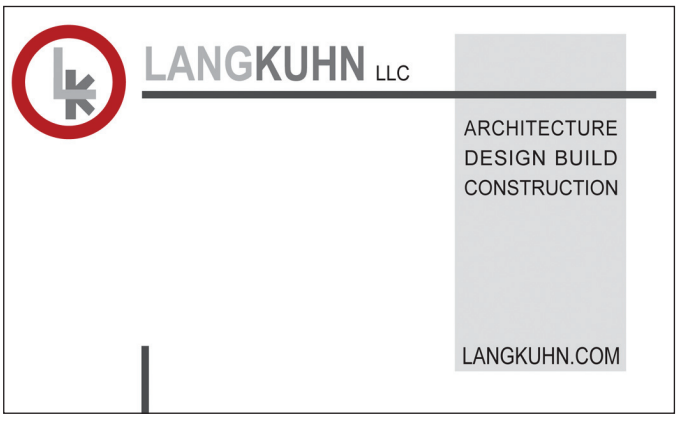
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